

PRESENTS

The Adventures of Sindbad the Sailor

PDFBOOKSFREE.PK



A FULL-LENGTH FEATURE FILM ON VIDEO TAPE

© 1995 Sony Pictures Entertainment Inc. All Rights Reserved.

THE ADVENTURES OF SINBAD THE SAILOR

DRAMATIS PERSONAE:

WITCH
CAT
SINBAD
PUG
PRINCESS LUCY
PUGGALINA
BINBAD
NOBEARD
MATE
BAGDAD DAD
BATES
COOK
GAOLER
POSEIDON
PIPER
PAIGE
PHOEBE
THESAURUS
QUEEN HELLA
DANTE
BISHOP
ONAN
THE ROC
SAILORS, PIRATES, COURTIER, BIRDS, HELLCATS etc

THE ADVENTURES OF SINBAD THE SAILOR

PRODUCTION NOTES

CASTING:

This script was written with the intention that Sinbad and Binbad would be played by the same (female) actor. This is what occurred in the original production. Similarly Poseidon and his sister Hella were played by the same (male) actor.

It was intended also that Princess Lucy and the Witch would be played by the same actor but for various reasons this wasn't done in the original production. There certainly are logistical problems of costume and possibly makeup changes, though a mask or half-mask could solve these and the script does allow some time for such changes. There is only one major problem which occurs in Act 2, scene 15 when the Witch and the Princess meet. The simple solution is for another actor to play the Witch just for that scene. If this is done you should modify the dialogue thus:

WITCH: Shut up! It just won't work any more - and Wanda's whacked!

WIGGLES FLOPPY WAND

CAT: You are a little bit different....

WITCH: But not enough! And this was supposed to be the happiest day of my life!

If you have a small company I think it's an interesting way to go; otherwise the Witch actor gets a long rest in Act 2!

TOPICAL AND LOCAL REFERENCES

There are a number of local WA references in the script. Some of them such as Roc's Nest Island (Rottnest Island) can't easily be changed but they don't get in the way of the story. Other references should be altered as required.

The Charmless Ones may present a problem. If your audience is not familiar with the TV show then simply edit the first two stanzas follows:

CHARMS: We are the guardians of the deep
 But do not be alarmed, hons
 We're here to guide you safely
 To the old sea dog, Poseidon

SETS

This script is written in the traditional way with 'front scenes' allowing sets to be changed behind the curtain. It's nice to have large spectacular sets but generally not possible. Establish a style that allows you to get away with simplicity. Be ingenious! The Roc for instance could be a sort of kite-style puppet. The main thing is to enable the story to flow.

SCENE BREAKDOWN

PART ONE:

ONE:	THE WITCH'S BEDROOM
TWO:	THE DECK OF SINBAD'S SHIP
THREE:	THE SAME
FOUR:	THE SAME
FIVE:	THE PALACE TERRACE
SIX:	DREAM LAND
SEVEN:	THE DECK OF SINBAD'S SHIP
EIGHT:	FRONT SCENE – UNDERWATER
NINE:	POSEIDON'S UNDERWATER GROTTO
TEN:	FRONT SCENE – ON THE ROAD
ELEVEN:	THE DECK OF SINBAD'S SHIP
TWELVE:	THE DECK OF SINBAD'S SHIP

PART TWO:

ONE:	THE UNDERWORLD
TWO:	THE SAME
THREE:	FRONT SCENE – MESOPOTAMIA
FOUR:	THE PALACE
FIVE:	THE PALACE
SIX:	THE PALACE
SEVEN:	FRONT SCENE – THE LIBRARY
EIGHT:	THE GAOL
NINE:	FRONT SCENE – UNDERWORLD
TEN:	UNDERWORLD
ELEVEN:	UNDERWORLD
TWELVE:	FRONT SCENE – UNDERWORLD
THIRTEEN:	ROC'S NEST ISLAND
FOURTEEN:	FRONT SCENE – THE PALACE
FIFTEEN:	FRONT SCENE – THE PALACE
SIXTEEN:	THE PALACE - FINALE

FRONT SCENES REQUIRE NO SPECIFIC SCENERY AND CAN BE PERFORMED IN FRONT OF THE HOUSE CURTAIN WHILE SETS ARE CHANGED BEHIND.

PROGRAM NOTES FROM THE ORIGINAL PRODUCTION

THE HISTORY OF SINBAD THE SAILOR

The story of 'Sindbad the Sailor and Sindbad the Porter' is included in the collection of tales known as the Arabian Nights Entertainments which first appeared in Egypt about 1450. It's thought that the account of his various voyages may originally have been a separate work which would place it firmly in the long literary tradition of tales of fantastic voyages of exploration or 'voyages imaginaires'. This tradition includes epic works such as THE ODYSSEY, THE AENEID and THE GOLDEN FLEECE, adventure tales like Robert Paltock's PETER WILKINS AND THE FLYING INDIANS (1751) as well as satirical variations such as Lucian's THE TRUE HISTORY (c150 AD) and Jonathan Swift's GULLIVER'S TRAVELS (1727). In our own time the genre survives through popular series like Dr Who, Star Trek and The Hitchhiker's Guide to the Galaxy.

The Arabian Nights was first translated into French but English versions of the stories began to appear from around 1705. Considering the eighteenth century appetite for pantomimes and exotic entertainments it was a surprisingly long time before the tales began to appear in dramatized versions. The first was ALADDIN which appeared originally as a serious play at Covent Garden Theatre in 1788 before making its debut as a pantomime at the same theatre in 1813. ALI BABA AND THE FORTY THIEVES also became a popular pantomime subject and was shortly followed by SINBAD THE SAILOR.

SINBAD – THE PANTOMIME

One of the better documented early productions was written by the famous pantomime writer EL Blanchard and directed by an equally famous pantomime producer, Augustus Harris, at the Drury lane Theatre in 1882. The production starred Nellie Power as Sinbad and Vesta Tilley as Captain Tra-la-la and was performed by a cast of over 100. A contemporary advertisement boasted:

'The Drury Lane pantomime will be of a very elaborate character as neither time nor pains nor money have been spared in its preparation. One of the most striking features will be the procession of English Kings and Queens from William the Norman down to her Most Gracious Majesty Queen Victoria, who will walk out of the Tower of London with their attendants and welcome the conquering heroes [returning British troops] from Egypt.'

Unfortunately the length and stateliness of the procession and Harris' usual over-indulgence in irrelevant interludes meant the production was extremely long and very slow-paced. Blanchard noted in his diary: 'Hardly anything done as I intended or spoken as I had written; the music hall element crushing out the rest and the good old fairytales never to be again illustrated as they should be –'

SINBAD IN AUSTRALIA

In the nineteenth and early twentieth centuries pantomime was almost as popular in Australia as in England and producers such as George Musgrove and JC Williamson strove to outdo each other with ever more spectacular effects. In 1911 Williamsons produced a version of SINBAD THE SAILOR which featured a 'splendid succession of scenes' and a total cast of

350. Amongst the spectacular effects was an ‘aerial ballet’ provided by a Mr Kirby and his ‘Flying Ballet Machine’ which enabled the ladies of the chorus to fly out over the audience.

This production also included a character called ‘Hinbad’ and many productions, in expanding the cast of characters, have followed the lead of the original Arabian Nights story and provided a namesake or double for Sinbad. EW Royce used Tinbad for his 1888 Melbourne production which also featured the Good Fairy Submarina. Garnet Walch was Australia’s most inventive pantomime writer and he revived Sinbad’s original nemesis, the Old Man of the Sea, for his 1893 Melbourne production. Robert Helpmann danced in the Theatre Royal, Melbourne production of 1931.

OUR PRODUCTION

Alas, we have no glamorous ladies flying over your heads in this production, nor historical pageants nor a cast of thousands and we’ve certainly stuck no closer to the ‘original’ story than any other version of the last 150 years. We have retained the namesake tradition in the form of Binbad, Sinbad’s evil twin brother and we do include Poseidon, the sea god who is the original Old Man of the Sea. And, if there’s no Fairy Submarina there is at least a submarine.

Quite what EL Blanchard or J Hickory Wood or Garnet Walch or any of the nineteenth century pantomime writers would have made of this new version I don’t know. There are a few jokes in it that I suspect would be familiar to them and they’d certainly approve of the punning and word-play though would probably deplore the fact that the dialogue is not in rhyming verse. Walch would certainly complain at the lack of political satire – but then he lived at a time when the behaviour of politicians was still within satirical range. However, whatever their criticisms, I would like to think that all of them would applaud the emphasis we at the Hayman always place on producing an interesting, exciting and entertaining story for all the family.

FURTHER READING

For anyone interested in the history of pantomime I can recommend PANTOMIME by Raymond Mander and Joe Michenson which includes many splendid photographs. There’s also a very interesting and well-illustrated account of pantomime in Australia by Viola Tait called DAMES, PRINCIPAL BOYS AND ALL THAT, A HISTORY OF PANTOMIME IN AUSTRALIA published by McMillan.

A SPECIAL NOTE FOR HAYMAN PANTOMIME REGULARS

Those of you who have supported us for many years (and bless you all for that!) may have noticed that SINBAD THE SAILOR has been occasionally advertised before; you will also have noticed that it has generally been replaced at the last minute by something entirely different. To such loyal followers are owed some words of explanation and these are they.

I began to write Sinbad in 1989 under the influence of the Indiana Jones movies. I generated many pages of material some of which was interesting but none of it really hung together as a pantomime. There was no obvious Dame character for a start though I did briefly venture down the path of most recent panto writers and toyed, as it were, with Sinbad’s Mother.

Over the next few years I continued to tinker with it on and off but still couldn't develop a narrative that included everything I wanted to include. Then, in a fatal move, I started to raid its files for scenes to use in other shows. Some of it ended up in DICK WHITTINGTON; the opening scene was drafted into THE SLEEPING BEAUTY IN THE WOOD as were some other odd fragments and the rejected character of Sinbad's mother. Thus, when, around June 2003, I finally worked out some kind of narrative I realized I had to create a whole new opening which, in an impulsive moment, I based on the beginning of Wagner's Das Rheingold except the Rhine maidens turned into the Bronte sisters and... oh dear. And then suddenly there was this witch and I really don't know how *she* got in there. The final spur to completion however was, as is often the case, the glimpse of a good joke. Because, you see, Sinbad has an encounter with this bird called a Roc and then he finds this fossilized fish and – well, I'm sure you'll work it out but if you don't the answer will leap out at you in Act 2, scene 13.

Anyway, here it all is at last, for better or worse, and with the considerable bonus of a bright and witty original score by Richard John, who, noting a disparaging reference to the piano accordion in the script, (I hate the things) proceeded to feature the beastly squeezebox in every number in the show. Thanks, Richard.

TONY NICHOLLS

CAST LIST AS SHOWN IN THE ORIGINAL PROGRAM

THE WITCH	TEGAN MULVANY
THE CAT	JULIA PETRICEVIC
SINBAD THE SAILOR	SARAH FAY
PUG	ANDY HARMSSEN
NOBEARD	ELLEN JURIK
FERAL GUMMENT	MISCHA IPP
COOK	SOPHIA MATHER
BAGDAD DAD	MATTHEW PROSPER
PRINCESS LUCY	BEK SMITH
PUGGALINA	GLYNIS BEST
THE POSEIDON FAMILY	JAMIE McGLEAVE
THESAURUS	TENIELLE CLARKE
THE CHARMLESS ONES	ROSE MARFLEET (PHOEBE)
	AMY WELSH (PAIGE)
	MEGAN WILLIAMS (PIPER)
BINBAD	RAY SAFAH
ONAN THE LIBRARIAN	TOM STOKES
DANTE	ALAN CHAMBERS
THE PUGLETS	KATE BAILEY
	ANDREA JENKINS
	JO WREN

PIRATES, SAILORS, HELLCATS, BONY BIRDS AND ALL OTHER PARTS PLAYED
BY MEMBERS OF THE COMPANY

THE ADVENTURES OF SINBAD THE SAILOR

PART ONE

ONE: BEDTIME STORY

GENTLE SINBAD THEME AS THE CURTAINS OPEN.
THE WITCH IS REVEALED IN HER BED, THUMB IN MOUTH, WITH HER TEDDY.
THE CAT IS READING TO HER.

CAT: And, exactly at that moment, the sleeping princess awoke; her eyes fell on the face of the handsome prince and in an instant - they fell in love! Ah! And in the twinkling of an eye they were married and lived happily ever after. The End.

THE CAT CLOSES THE BOOK. THE WITCH SUDDENLY SOBS.

What are you crying for?

WITCH: It's so sad!

CAT: Sad?

WITCH: (TRAGIC) That should have been me!

CAT: What?

WITCH: That should have been me - when the prince arrived, that should have been me in the bed, sleeping –

CAT: Try 'snoring'?

WITCH: Me who was awoken by the magic kiss, me who got married and me who lived happily ever after!

CAT: She's in a dream world half the time. Listen, you daft old noddy! (BABY TALK) You - witch! You not get prince, only pretty princess get prince –

WITCH: What I get?

CAT: (FAIRY) You get me!

WITCH: Aah!

CAT: Or you get stuffed!

WITCH: I want a prince! I want a prince! I want a prince!

CAT: Well you can't have one.

WITCH: It's not right! This is the age of equal opportunity. So why is it always the soppy little do-goody prim and proper hoity toity princesses that get the best blokes? What do I mean best blokes? They get all the blokes – us witches never get any blokes at all!

CAT: We.

WITCH: No, I went before I came to bed.

CAT: *We* witches never get any blokes.

WITCH: No - and nor do the tall ones! Why is that?

CAT: Maybe the broomstick puts them off.

WITCH: Why?

CAT: I can't imagine.

WITCH: So, why is it that in all these stories the witch never gets the prince?

CAT: I don't know, it's just so.

WITCH: But why is it so?

CAT: It just is!

WITCH: I would have thought a real prince would have preferred somebody wise in the ways of the world, a mature woman of wide experience –

CAT: Not as wide as your experience.

WITCH: I want a prince - !

A LIFE-CHANGING MOMENT. MUSIC STING.

And I'm going to have one!

CAT: Don't be silly.

WITCH: Why?

CAT: You can't have one.

WITCH: I can, I can! Somewhere out there, there's a prince with my name on him!

CAT: Prince Ugly Mug?

WITCH: A prince who will love me for what I am -

CAT: Really?

WITCH: A prince who can see beyond the end of his nose –

CAT: And beyond the end of yours?

WITCH: An open-minded prince, a prince who can think outside the square –

CAT: And not just outside the square – to fancy you he'd have to think well down the freeway or possibly somewhere on the next planet.

WITCH: You really know how to hurt a girl!

CAT: Girl?

WITCH: Yes! When I look in the mirror, do you know what I see?